THE WEEKLY MAGAZINE

JAZZ INFORMATION

VOL. I, No. 9 NOVEMBER 7, 1939 TEN CENTS

FREEMAN BAND TO LEAVE NICK'S; MUGGSY SPANIER CHANGES MEN

Muggsy Replaces Three Men This Week; More Later

Bud Freeman and his Summa Cum Laude Orchestra will end their engagement at Nick's Tavern in Greenwich Village, New York, on December first. Three month option on their contract was not taken up on all points and the band, a co-operative organization, decided to leave.

Muggsy Spanier's Orchestra, continuing its 4-week stay at Nick's, will shift its personnel considerably this week. Replacements for all except George Brunies, trombone, are being considered. At this writing Don Carter had already replaced Marty Greenberg on drums and Bernie Billings had replaced Russ Fisher on tenor. Joe Bushkin is slated to take over the piano duties from George Zack on Thursday. No clarinet has been decided upon to replace Rod Kless as yet although Pee Wee Russell, of the Freeman band, will play instead of Kless on the Spanier recording date Friday.

The Summa Cum Laude Orchestra, when it leaves Nick's at the end of the month, will be featured opposite Benny Goodman in "Swingin' The Dream", and may also double at the Nine O'Clock Club, midtown nitery. This latter engagement has not yet been definitely set.

Don Carter and Joe Bushkin are joining Spanier temporarily, during a brief vacation from Joe Marsala's band. Bushkin had replaced Zack once before. Earlier this Fall he left Bunny Berigan's band to join Spanier in Chicago, leaving him to open at Cafe Society with Marsala three weeks ago. Billings is a recent alumnus of the Ray McKinley--Will Bradley band. These men and Russell will be with Muggsy on his Bluebird recording date Friday. The sides to be cut at that date are-: I Wish I Could Shimmy Like My Sister Kate, Livery Stable Blues, At The Jazz Band Ball, and Dippermouth Blues.

HRS MACPARTLAND RECORDS RELEASED

The Jimmy MacPartland records made in Chicago for the Chicago Rhythm Club and announced for release by the Hot Record Society, will be available Wednesday the 9th. The records feature, besides MacPartland, Jack Gardner, Joe Harris, Country Washburn, and George Wettling.

SULLIVAN FORMS MIXED BAND

BILLIE HOLIDAY, LIPS PAGE SINGING THE BLUES FEATURE JAM SESSION

Despite pouring rain and chilling cold, Westchester music fans packed the Green Haven Inn in Mamaroneck last Sunday for a jam session, the high point of which was blues singing by Billie Holiday and Hot Lips Page.

Singing before a band which included Wellman Braud, Zutty Singleton, Edmund Hall, Joe Marsala, Joe Bushkin and Lips Page, Billie Holiday captured the audience with her version of the blues and "Them There Eyes". Page brought down the house during one set by singing a dozen blues verses and then winding up the set with a two-part trumpet chorus with Marty Marsala, who sat in.

Coleman Hawkins, scheduled to be present, was unable to make the date, but will be featured next week. Members of Louis Armstrong's Cotton Club band are expected to be present at one of the sessions in the near future.

MEADE LUX LEWIS FOUR SIDED BLUES TO BE RELEASED BY BLUE NOTE

UHCA Reissues Pine Top And Montana Taylor Sides

A four-side blues improvisation by Meade "Lux" Lewis will be issued this month by Blue Note Records. The two 12-inch records, to be released in a special folder, will be entitled The Blues. It is the first recorded blues of such length.

The Commodore Music Shops will also add to the piano solo list by reissuing, on the label of the United Hot Clubs of America, Pine Top Smith's Jump Steady Blues, backed by Montana Taylor's Indiana Avenue Stomp. This, available shortly, is the second record by Pine Top Smith reissued by the U. H. C. A.

HOT LIPS PAGE AT ONYX, GOLDEN GATE

Hot Lips Page and his orchestra played the Golden Gate Ballroom on Sunday night, and the Onyx Club on Monday. Page has been playing the Golden Gate regularly on Sundays, with an enlarged band including Joe Keyes and Carl Smith, trumpets, Buster Smith, reeds, and Lawrence Lucie, guitar.

ADDS HALL, WELLS TO GROUP; BOOGIE WOOGIE TRIO OPENS

Pianist Flouts Old Traditions

Joe Sullivan will try to buck an old tradition this week by changing his band at Cafe Society into a black and white aggregation.

"Color lines are nothing to me," Sullivan said as he announced the addition of Edmund Hall and Johnny Wells to his orchestra. Hall, colored clarinetist, is a former member of the Claude Hopkins band and was featured last summer in Zutty Singleton's trio at Nick's. Johnny Wells, a Chicago Negro, is a former member of Jimmy Noone's band.

These changes will be in effect by the end of this week, and other replacements are now being considered. At this writing it appears that of the men who opened at the Cafe with Sullivan, only Murphy Steinberg will remain with the pianist throughout his six week stay.

Ida Cox, blues singer who was slated to start an engagement at Cafe Society Tuesday, will not appear for another two weeks, being unavoidably detained. Hazel Scott, meanwhile, is holding down the vocalist's spot.

Joe Turner and the Boogie Woogie Boys returned to the Cafe Tuesday for their second engagement. Meade "Lux" Lewis, third man in the trio, was delayed in traveling from Chicago. He is expected to join Ammons and Johnson later this week.

Station WNEW is carrying broadcasts from the Cafe Monday, Thursday and Friday; at 11 P.M. for the first two nights, 1 A.M. Fridays. Rumors that Count Basie would open at the Cafe on his return to the East are not yet substantiated. Negotiations are under way to bring the Kansas City band into the Cafe if it is possible.

Off night replacement for Sullivan is usually Joe Marsala's band.

JENNEY GOES INTO FAMOUS DOOR

Jack Jenney and his orchestra replaced Fats Waller at the Famous Door Tuesday night. Jenney and Terry Lawlor, vocalist, took over from Maxine Sullivan and Waller.

JAZZMEN ABROAD

by WALTER E. SCHAAP

Walter E. Schaap, American friend of Hugues Panassie and Charles Delaunay, has recently returned from a two-year stay in Europe, where he was associated with the activities of the Hot Club of France, and served as writer and translator on its magazine, Jazz Hot. He wishes to point out that this is but a preliminary sketch for a history of American musicians in Europe. Readers possessing additional information on this subject are invited to communicate with Mr. Schaap in care of Jazz Information.

By this time, most European governments have forbidden the export of works of art, as American gold was diverting an ever-increasing number across the ocean. But nowhere have I seen in print an estimate of the way in which Europe has been draining the sources of a truly native American art. I'm not speaking here of our late lamented expatriate writers and artists, who have done most of their work in and around the Cafe du Dome. Ever since the First World War, - and doubtless long before, there has been a flow of American jazz musicians, mostly colored, and of rare hot records, to European shores. Our purpose here is to present a general outline for a history of American jazzmen abroad --- whether for protracted engagements or for concert tours.

Just when did jazz become an article of export? Irving Schwerke tells us that the primitive jazz band of a Charleston orphan asylum was heard and enjoyed by Queen Victoria, in the eighties. We know too that Jim Yancey, legendary boogie-woogie pianist, appeared before the late King George some time before the War, though only as singer and dancer. But there is little doubt that the World War was responsible for preparing Europe for the vogue of jazz. There is some truth in the old notic s about the destruction of traditional moral values, and the call for a music in tune with the age. The jazz band displaced the tzigane orchestra as the latest craze of European cafe society. Concomitantly, came the intellectual patronization of the negro that Evelyn Waugh burlesqued so well in "Decline and Fall", and to which E. Sims Campbell objects in "Jazzmen".

* * *

One of the first well-known American jazz musicians to appear on the Continent was Noble Sissle. An officer during the War, Sissle and a few of his buddies played in an all-colored outfit led by the late James Reese Europe, and known as Jim Europe's Hell-Fighters. Before returning to America after the Armistice, this band made a number of records for Pathe, including such titles as Clarinet Marmalade, Memphis Blues and St. Louis Blues.

Noble Sissle's Sizzling Syncopators have done much of their work abroad. While playing in London, Sissle made Parlophone recordings with a band including such men as Buster Bailey, Rudy Jackson, and Juice Wilson. Later, his brass section included the late Tommy Ladnier, great trumpet from Fletcher Henderson's golden-age band, Arthur Briggs, now famed throughout Europe, and Wilbur De Paris on trombone. Legends have sprung up about Briggs, a big, stocky Negro with a cheerful face, whose recorded work is also to be heard with Freddy Johnson and the H.C.F. Quintette, and who was leading his own band in Paris last summer. They tell how Lily Damita kissed him on the mouth in Vienna, and how a German countess wanted to give up everything and follow him.

Sissle's reed section, at this time, included in succession Frank "Big Boy" Goodie, American Negro tenor who has done almost all his work in Europe (you can hear him on Bill Coleman's Swing record of Big Boy Blues, recently released by Victor), and the one and only Sidney "Pops" Bechet.

Bechet was in Europe as early as 1919, playing in Will Marion Cook's Southern Symphony Orchestra. Here, he was noticed by a Swiss classical musician, Ernest Ansermet, who in the first clear-sighted article ever written about jazz, compared him to those men of the 17th century who cleared the way for the great European musical tradition. Bechet has told Leonard Feather that his first recordings were made in London, with Benny Peyton's Jazz Kings.

* * *

After wowing them in New York, that grand-daddy of them all, the Original Dixieland Jazz Band, went over to England, where it remained from 1919 to 1921. The band then consisted of LaRocca, Shields, and Sbarbaro of the original band, with Emile Christian replacing Edwards on trombone, and Russell Robinson on piano in place of the deceased Ragas. In 1924 Red McKenzie took his Mound City Blue Blowers to London, where they played the Hotel Piccadilly and made at least one recording. Besides Red, the band included Dick Slevin's kazoo, Jack Bland's banjo, and the great Eddie Lang on guitar.

In addition to McKenzie, other Chicagoans to cross the Atlantic in the twenties were Mezz Mezzrow and Dave Tough. I am uninformed as to these visits save that Hugues Panassie's friendship with Mezzrow began at this time, and that the noted French critic credits Tough's influence for the excellence of many French drummers.

A curious episode in the history of European jazz concerns Fred Elizalde's orchestra of 1928. Elizalde, a Spanish millionaire and pianist, became converted to the "hot" cause while in the U. S. At Cambridge University he formed an undergraduate jazz orchestra which met with little success. Undaunted, he promptly bought up an American nucleus for his 18-piece band, including such stars from the California Ramblers as Adrian Rollini (bass sax, goofus and hot fountain pen) Chelsea Quealey (later third trumpet on Mezzrow's famous 35th & Calumet date), Bobby Davis (alto) and Jack Rusin (piano) both of whom reappear on Red Nichols' recording dates and elsewhere. Later Elizalde split the band into sweet and hot combinations, adding Fud Livingston, famous clarinettist, and Arthur Rollini, tenor sax. This combination, unappreciated by the British public, was broken up in 1929, but not before it had recorded some forty sides.

One top-flight clarinet who is almost unknown over here is the Midwesterner, Danny Polo, who was featured with Bix Beiderbecke in Jean Goldkette's record of "Pretty Girl". Leaving the United States about 1927, Polo remained abroad until the war sent him home, last month. He provided the chief interest in most Ambrose recordings, at a time when the English leader had an orchestra head and shoulders above any other European combination. This year, he had been featured with Ray Ventura, the French Whiteman-Waring. Recordings under his own name include "Blue Murder" (released here by Decca) made with Ambrose's hot nucleus, and one or two others made in Paris for the English market by a mixed group assembled by Leonard Feather.

To finish our story of American white musicians in Europe, Paul Whiteman toured Europe in 1926 but his personnel (all of twenty-seven men) was unexciting. Bunny Berigan was playing trumpet for Hal Kemp, when that leader played in London and Paris. Joe Venuti led his own band in England in 1934, recording for Regal Zonophone.

Ted Lewis brought his finest band to England and the Continent in 1930. Starred were Muggsy Spanier, the great Chicago cornetist; and George Brunies, New Orleans trombonist now with Muggsy's band. As Delaunay neglected to give complete Lewis personnels, it may be wise to list the full band he took to Europe: Dave Klein, Muggsy Spanier, trumpets; George Brunies, Henry Raderman, trombones; Sol Klein, Shapiro, violins; Jimmy Dorsey, sax

(Continued on Page 8)

THE BANDWAGON

Joe Marsala's orchestra has been subbing for Joe Sullivan on the latter's off-night at Cafe Society. Art Hodes played solo piano at the Cafe last Monday, and made quite a hit with his boogie-woogie and blues playing. Pete Johnson dropped in later.

Billie Holiday and Maxine Sullivan were both present when Zutty Singleton made his orchestral debut at Kelly's Stable last Tuesday, thus giving Zutty an audience of the best vocalists around.

Sunday afternoon sessions at Nick's are growing quite popular now that both bands; Muggsy Spanier's and Bud Freeman's, play the afternoon sets. Jess Stacy sat in with Muggsy Sunday night, and George Wettling sat in with the Freeman outfit for an all-round Chicago reunion.

Kaiser Marshall left the Edgar Hayes band to join the colored orchestra now working at the Diamond Horseshoe. Wellman Braud continues with Hayes at the Victoria.

Joe Sullivan appears set to make records for Columbia's Vocalion label. Not, however, until his new band is established. Billie Holiday left Cafe Society this week for a theater engagement in Washington with Don Redman's orchestra. She is rumored to be signing with Bluebird for a series of vocal discs.

Joey Kearns left Bob Crosby's band after their broadcast Tuesday and will be replaced temporarily by George Koenig, former Goodman sax man. In Tommy Dorsey's line-up Zeke Zarchy replaced Andy Ferretti on trumpet.

Bobby Byrne's new orchestra was Band-of-the-Week at the New Yorker. His first Decca records will be out next week.

After a guest appearance, Mildred Bailey is now set to sing with Benny Goodman on the Camel program. Rumors are rife that she may join the band as featured vocalist for personal appearances also.

Local musicians continue to make the Pirate's Den their hang-out. Art Hodes, Gene Schrader, George Zack and Sinclair Mills all played piano there one night this week Any evening may produce a volunteer band.

Ida Cox, blues singer who is to open at Cafe Society in two weeks, has been signed to record for Columbia. The Liberty Music Shop is preparing an album of Gershwin tunes, mostly unpublished, with Lee Wiley's singing accompanied by an interesting band.

Rabson's music department has moved to its new quarters, on 52nd Street off Sixth Avenue; we thought you'd like to know.

Woody Herman will open at the Famous Door for a return engagement on November 28. With Bob Crosby at the Strand, and Zurke at the Paramount, playing many of the same numbers, Dixieland fans are in for a treat, and an opportunity to compare.

Danny Polo, recently returned from Europe, sat in on tenor with the Joe Sullivan band Tuesday evening. Polo played with Sullivan and the latter's trumpet man, Murphy Steinberg, at the Midway Gardens in Chicago.

Tiny Bradshaw and his band are booked for a week at the Savoy. The engagement starts November 5th. At the 125th Street Apollo Noble Sissle continues until November 10th, when Fats Waller and his band take over for a week. Future Apollo bookings include Blanche Calloway, Count Basie and Charlie Barnet.

Jimmy Lunceford will follow his Philadelphia appearance with an engagement at Boston's Southland. The latter is due to start November 27.

More band replacements -- Peter Huko replaced Bernie Billings on tenor for Will Bradley. Davey Tough joined Teagarden.

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NEW RECORDS

JESS STACY (Commodore 1503) Ec-Stacy — The Sell Out. Piano solos, 12 inches.

These two five-minute blues are probably the finest solos ever recorded by Jess Stacy, and the best coupling ever issued by Milt Gabler on his Commodore label. When this most sensitive, intelligent and polished of piano players goes to work in the simple, traditional blues form, the result is likely to be more individual than authentic; and that was the case here. On the slow blues, Ec-Stacy, and a faster one named the Sell Out, Stacy has lavished all his musical sincerity, his harmonic invention and delicate melodic ideas, all performed with uniquely fine touch and really incisive phrasing. Ec-Stacy is quiet, and the chords ring out like chimes; in the Sell Out, Stacy's foot acts as bass drum and the swing is very easy and sure.

These are not the blues, as one of the earthier, less sophisticated musicians might play them. It may even be said that the real blues feeling which such a pianist would manifest, is missing here. But in its place, instead of the sterility which afflicts so many of the "advanced" jazz players, there is the sincere, personal emotion, and integrity, of a uniquely talented musician. Much intellect went into this music, and in places you can almost hear Jess' rapid thinking. Notice the charming ideas, on the fast side, like the second theme, which transfers from the right hand to become a powerful bass. Why did this side end so weakly?

JESS STACY and his All Stars (Varsity 8076, 8064) Noni---Jess Stay; Melancholy Mood -- What's New. Bill Butterfield, trumpet; Les Jenkins, trombone; Hank D'Amico, clarinet; Eddie Miller, tenor sax; Jess Stacy, piano; Allen Hanlon, guitar; Carlotta Dale, vocals.

Jess Stacy's first record date under his own name, supervised by George Simon of Metronome, produced two inconsiderable pops and two of the best hot sides made lately by any white date band. The group, selected from among fine hot men with less than usual concern for publicity values, is infinitely better than, for instance, the "all-star" band, also assembled by Simon, that Metronome announced as the greatest ever put together. Bill Butterfield plays more jazz than any of the trumpeters on that date, etc. Not that these are unforgettable sides --- they're even disappointing, because Stacy plays very little solo piano. But Noni Bernardi's arrangements are simply and tastefully managed, and the band plays in the jazz spirit, even if not with the greatest possible inspiration. Noni is built on the classic Muskrat Ramble, and runs very pleasantly through a trio of excellent solos. Eddie Miller plays much more creatively than he does ordinarily, and his style is naturally so good that the result is very satisfying. Les Jenkins plays a fine, broad-toned trombone; only Hank D'Amico's clarinet, excellently conceived, is a little weak in attack.

Jess Stay, a slow blues, opens with a beautiful trombone chorus. After a pretty clarinet passage by D'Amico comes Bill Butterfield, in his best vein, playing wonderful horn, with a beautiful clear tone, fine phrasing and great feeling. Then another fine tenor solo. The background figure, a very simple, conventional phrase, then comes up into the foreground against trombone; and Stacy adds a brief coda.

CECIL SCOTT'S Bright Boys (BB 8276) Lawd, Lawd--In A Corner. Personnel probably; Bill Coleman, Frank Newton, trumpets; Dickie Wells, trombone; Cecil Scott, clarinet and sax; John Williams, Harbld McFarren, altos; Don Frye, piano; Rudy Williams, banjo; Walk Walker, bass; Lloyd Scott, drums.

Reissued on the race list, these two sides are the only available samples of the music of one of the great old Harlem bands. Recorded about ten years ago, they show a big band, full of energy, and with some very hot though imperfect soloists, playing its arrangements with power and a sense of humor. Corner features Cecil Scott, slap-tonguing his baritone and growling on clarinet, Dickie Wells' violent attack and savage intonations, a trumpet break probably by Newton; and a charming, slightly hesitant alto. The coupling has, besides an engaging scat vocal, a really fine trumpet solo, in the old style, probably played by Bill Coleman.

SIDNEY BECHET and his New Orleans Feetwarmers (BB 10472) I Want You Tonight -- Lay Your Racket. Sidney Bechet, soprano sax and clarinet; Tommy Ladnier, trumpet; Teddy Nixon, trombone; Henry Duncan, piano; Wilson Myers, bass; Morris Moreland, drums.

Bluebird has finally reissued, by the dubbing process, the last two of the wonderful six sides cut in 1932 by this little New Orleans band. With the exception of Bechet and Ladnier, the men on the date were not extraordinary; but with these two great musicians to drive them, they produced extraordinary music. Lay Your Racket, like Shag, I Found A New Baby, Maple Rag, and Sweetie Dear, is quite fast, and Bechet's soprano makes it jump from start to finish. His broad phrases, sweeping intonations, and ingenious conceptions were never any better. If the music drags a little during the vocal chorus, it's only a second after Bechet's re-entrance that he's driving everything before him again. Ladnier's contribution is less sensational, but quite as necessary. His bite and attack, in the background, give the ensembles the intensity that such solo work demands.

I Want You Tonight, the one slow side recorded by this band, is on the pop side, but offers a lovely low clarinet solo, and a brief Ladnier part. After the vocal, Bechet returns to his soprano and the band rides out lightly. The dubbing of these two sides is audible, but not disturbingly so.

COUNT BASIE and his Orchestra (Vo 5169) Song Of The Islands -- Nobody Knows. Ed Lewis, Shad Collins, Harry Edison, Buck Clayton, trumpets; Dan Minor, Dickie Wells, Benny Morton, trombones; Jack Washington,

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100A - HENKE STOMP
100B - LADY BE GOOD

See Record Review of JAZZ INFORMATION October 31st issue - Page 3

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Earl Warren, altos; Lester Young, Buddy Tate, tenors; Count Basie, piano and organ; Walter Page, bass; Freddie Green, guitar; Jo Jones, drums; James Rushing, vocal.

Song Of The Islands is taken at a promising tempo, and in the best mood for this number: one of quiet melancholy. Clayton, Young and Basie play very restrained, economical solos. The arrangement isn't up to their quality. The coupling is a medium blues, in which Basie surprises by playing organ. Some of the organ effects against the quiet section work are effective. Jimmy Rushing's blues choruses are nicely backed by Dickie Wells; and the record ends with an organ solo.

BENNY GOODMAN SEXTET (Co 35254) Flying Home--Rose Room. Benny Goodman, clarinet; Lionel Hampton, vibraphone; Fletcher Henderson, piano; Charlie Christian, guitar; Artie Bernstein, bass; Nick Fatool, drums.

In its first record, the latest Goodman chamber group proves to be not only less than its publicity promised, but even less than the level-headed listener might have been expecting. The trio and quartet were never distinguished for genuine collective improvisation, but rather for a peculiarly intimate, refined kind of music, which never showed the rough inspiration of the jazz spirit. Some of their records offered charming and interesting music; and in the quintet version of Pick-A-Rib, Goodman even succeeded in playing exciting, although very sophisticated, jazz. But the new combination, instead of employing its larger rhythm unit to produce more swing, and its four voices to play more jazz, seems to point rather in the direction of "modern" music, and on the first side at least, of the Onyx style. The group is smooth and very well rehearsed, but its music is neither unpleasant nor memorable.

Flying Home is the weaker side, because it's very patterned; and the riffs used are not too good. The guitar solo shows Christian to be on a par with the other men in the sextet. Rose Room is better, following the simple take-your-turn solo plan. None of the solos is very good or very bad; Henderson's piano is weakest, and the clarinet surprisingly toneless.

JOHNNY HODGES' Orchestra (Vo 5170) Good Gal Blues--Savoy Strut. Cootie Williams, trumpet; Johnny Hodges, alto sax; Lawrence Brown, trombone; Harry Carney, baritone sax; Duke Ellington, piano; Billy Taylor, bass; Sonny Greer, drums.

These are only a little better than the sterile efforts of recent Ellington recording bands. Not much better, however; Lawrence Brown falters and plays badly, and Cootie, in an experimental mood, plays too extravagantly in the blues. The arrangements, too, are not up to the Duke's standard. Saving points are Harry Carney's dependably good baritone sax, and **Hodges'** beautiful, though not hot, solo on the blues.

TEDDY POWELL and his Orchestra (De 2806) Jamaica Jam -- Teddy's Boogie-Woogie. Both sides are strictly Basie, except for the drummer, who can't seem to get the idea; and, in the second number, two soloists -- a clarinet who tries to be Goodman and a trumpet who tries to be Harry James. This band seems to have no collective originality, and no particularly good soloists.

FLETCHER HENDERSON and his Orchestra (Varsity 8053) Low Down On The Bayou--Somebody Stole My Gal. Personnel probably: Russell Smith, Rex Stewart, Bobby Stark, trumpets; Edgar Sampson, Russell Procope, Coleman Hawkins, saxes; Claude Jones, J.C. Higginbotham (replaced on 2nd side by Benny Morton), trombones; Fletcher Henderson, piano; Clarence Holiday, guitar; John Kirby, bass; Walter Johnson, drums.

Two Henderson recordings of the early thirties, reissued from rare Crown masters. Low Down In The Bayou is almost entirely straight, very dull and fairly well played. The coupling is much sloppier, but hotter. In spite of the poor tune, and the band's carelessness, there are some fine solos, particularly by Hawkins on tenor and a trumpet who sounds like Bobby Stark.

QUINTET OF THE HOT CLUB OF FRANCE. (Royale 1780) Sweet Sue -- Avalon. Stephane Grappely, violin; Django Reinhardt, Joseph Reinhardt, Roger Chaput, guitars; Louis Vola, bass. On Avalon, Pierre Ferret replaced Chaput, and Arthur Briggs, Pierre Allier, Alphonse Cox, trumpets, and Eugene D'Hellemmes, trombone, were added.

Royale reissues two French jazz records made in Paris in 1934. The only American musician on the disc is Arthur Briggs, who plays a trumpet solo on Avalon which is hardly up to his reputation. Grappely and Django play their usual music, and Jerry Mengo sings an unhappy vocal on the first side.

DICK ROBERTSON (De 2807) Who Did You Meet Last Night?---I only Want A Buddy, Not A Sweetheart. Robertson continues to back his singing with inoffensive Dixieland studio bands. This disc may be of some interest because of Bobby Hackett's presence (on the second side only).

EARL HINES and his Orchestra (BB 10467) Me And Columbus---After All I've Been To You. Two popular titles, with lots of Hines' piano on the second side. The session seems to have caught the Father in a delicate, rather uninspired mood. His band remains the same as ever; not too good or bad.

LIZZIE MILES and the Melrose Stompers (Vo 05165) Keep Knockin' No. 2 -- That's All Right Daddy. An old-time blues singer, performing only adequately on two poor numbers, and accompanied by a very poor small

(Continued on Page 7)

BLUE NOTE PRESENTS

PIANO IMPROVISATIONS by

MEADE "LUX" LEWIS

ALBERT AMMONS

EARL "FATHER" HINES

No. 1 MELANCHOLY
SOLITUDE
by MEADE "LUX" LEWIS

No. 2 BOOGIE WOOGIE STOMP
BOOGIE WOOGIE BLUES
by ALBERT AMMONS

No. 4 CHICAGO IN MIND
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TWOS AND FEWS
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COLLECTORS' ITEMS

In a letter from Detroit, George Beall answers some of our queries, and adds some of his own.

"Cobb's Once Or Twice (Vocalion 1449) features Jabbo Smith, as does also Rub Me Some More -- Wake Up Sinners (Vocalion 1560) by Lloyd Smith's (NOT Jabbo) Gutbucketeers. This Cobb outfit sounds very much like the band that recorded Ready Hokum--Got Butter On It (Brunswick 7057) under the name of Ikey Robinson, and featuring Jabbo, Robinson and George James.

"Richard M. Jones' Jazz Wizards with Shirley Clay, Preston Jackson, Stomp Evans and unknown banjo made at least three sessions, judging from the available master numbers:

9721 Kin To Kant Blues	Okeh 8349
9772 Mushmouth Blues	Okeh 8349
9773 Baby O' Mine	Okeh 8390
9960 Dusty Bottom Blues	Okeh 8341
9961 Scagmore Green	Okeh 8341

As Okeh 8260, Spanish Shawl -- 29th & Dearborn, and 8290, Wonderful Dream -- New Orleans Shags, are by a trio composed of piano, banjo and clarinet (Albert Nicholas), it appears that the masters adjacent to 9721 will be found among the three sides by Jones' Jazz Wizards accompanying Chippie Hill: Okeh 8376, Panama Limited Blues---Leavenworth Blues, or Okeh 8437 Street Walker Blues. It is likely that the #8367 sides are adjacent to #8349 (9721) and the #8437 side to #8431 (9960-9961). In passing, it is interesting to note that Evans' name is given as "Stump" (sic) on a Paramount by Priscilla Stewart, Delta Bottom Blues (12240), although his name appears of late as Stomp, or Stompy. What has happened to this unappreciated and truly great artist? His work on the Jelly Rolls alone should make him famous.

"The Midnight Airedales' Columbia 1981 features Bud Freeman and Red McKenzie--the band sounds like Pollack's of that time.

"To return to Jabbo, I hate to deny a great player any glory due him, but just for that reason I say that anyone who's ever listened to both the Smiths -- Joe and Jabbo - knows damn well that Joe and not Jabbo is featured on the Louisiana Sugar Babes Victors. This is apparently merely one of those egregious errors that has gained credence through publication, similar to the crediting of Joe's work on Bessie's Weeping Willow Blues -- Bye Bye Blues (Columbia 14042) to Jabbo.

"Now I would like to pose a few queries myself. The point is well taken that Clarence Williams made many other good records than those by the Blue Five featuring Louis and Sidney. For instance, QRS 7005 Squeeze Me (153) -- New Down Home Blues (154) has tenor and trumpet that's worth anyone's time, and the same goes for Okeh 8443 Wouldja (74443)--Senegalese Stomp (74444). There are two later discs by Williams that are even more of a mystery. These are; Perfect 15403 Hot Lovin' (110199); Regal 10199 Papa Dedada (110200) -- Baby Won't You Please Come Home (110201). He used a big band for these, and it sounds for all the world like the old (and great) Blue Rhythm Band. Ed Anderson, Harry White and Hayes Alvis are unmistakable on these sides -- who's got the dope?

"What about Johnson's Crackerjacks on Duck's Yas Yas--Good Bosom Bread (Victor 23339), a swell record by a good (and big) band. Ditto the Dixie Serenaders on Cho-King -- St. Louis Blues (Champion 40003); the first side credited to Clay.

"Rock Jenny, Rock (144202)--I'ts Right Here For You (144203) by the Georgia Strutters has Perry Bradford (!) vocals and apparently J.P. Johnson's piano; but the band sounds like Henderson's. The disc is Harmony 468.

"Who knows anything about the swell record by Stark's Hot Five, accompanying Hazel Meyers, on Okeh 8364? The titles are Blackville After Dark (9766) -- Heartbreakin' Blues (9767) and the band sounds very much like Sims' Creole Orchestra, except that drums and bass, as well as Sims' amazing clarinet work, are missing on the Starks disc. Moreover, two sides by the Sims outfit (whose personnel is as follows: Art Sims, alto and clarinet; Bernie Young, trumpet; Preston Jackson, trombone; Casino Simpson, piano; Cliff Jones, drums; and Bill Williams, bass) are adjacent to the Starks disc: Okeh 8373 Soapstick Blues (9765) -- How Do You Like It Blues (9763). Was there actually a Stark (Bobby?) in the picture, and is this adjacency of masters merely a coincidence, or was the name used to cover the Sims Orchestra?

"Finally, I would like to know if any one ever came across the other Vocalion listed for the Six Jolly Jesters. The number is 15843, the titles Six Or Seven Times -- Going Nuts; is the band the same as on Vocalion 1449?"

Phil Meinecke of Ann Arbor has one of the rare Lois Deppe vocals, with piano accompaniment by Earl Hines: Gennett 20022, For The Last Time Call Me Sweetheart (11671) -- Isabel (11668). The vocal, he comments, is terrible. He also reports that according to Baby Dodds, the trombone and bass on the Johnny Dodds Victors (Washboard Band and Hot Six, presumably) were played by Kid Ory and John Lindsay.

Blair Kinsman, of Exeter, N.H., wants the personnel of Decca 2111, Johnny Dodds' Wild Man Blues--29th & Dearborn. These were made at the same date as Decca 1676, Melancholy -- Stack O' Lee, and 7413, Blues Galore--Shake Your Can. The band was Charlie Shavers, trumpet; Dodds, clarinet; Teddy Bunn, guitar; Lil Armstrong, piano; John Kirby, bass; O'Neil Spencer, drums and vocal.

A card from George Avakian calls our attention to a misprint in the October 24th issue. The master number on the Claxtonola Copenhagen, by the Wolverines, is 11853. Les Zacheis, who discovered the Claxtonolas in Iowa City, writes that the Claxtonola Susie (11855A) is a different master than the Gennett, which is 11855B. Both these Claxtonolas are under the name of the Jazz Harmonizers, of course.

Avakian also notes Andy Kirk's Dallas Blues, Brunswick 6129, was coupled with Noble Sissle's Basement Blues. Saturday, the title given by Delaunay as the reverse

RECORD COLLECTORS

* * *

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* * *

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of Dallas Blues, he thinks is actually coupled with Sophomore, which isn't listed in Discography at all. Has somebody got these records?

He also calls to our attention the fact that Little Brother made all his eighteen sides for Bluebird's race list in one day, and that besides the well known Farish Street Jive, the sides include two other piano solos; Shreveport Farewell and Crescent City Blues. These might well be reissued; especially, Avakian writes, the former.

Merrill M. Hammond writes, from Worcester, Massachusetts, to ask whether any of Jazz Information's readers know anything about Buddy Christian's Jazz Rippers, Pathe 75-18, South Rampart Street Blues--The Skunk; master numbers 157643-4. The instrumentation is cornet, soprano, clarinet, trombone, piano (?), and drums. It's one of the best records from a pure New Orleans jazz standpoint, Hammond says, that he owns.

Hammond also gives us the following master numbers for the King Oliver Vocalions: Jackass Blues is 14, Someday Sweetheart 43, Wa Wa Wa 81, Deep Henderson 92. Farewell Blues, we might add, is 806, and Sobbin' Blues 811. Will somebody supply the others?

More from Hammond:

"Add to the Will Ezell section, accompaniment for Elzadie Robinson on Paramount 12689, Wicked Daddy--It's Too Late Now, a grand blues recording.

"Benny Goodman's Solitude under the name of The Modernists also appeared on Melotone 13159.

"Correction on Fletcher Henderson: coupling for Some Of These Days, Vocalion 1079, should be Baby Won't You Please Come Home. This side has superb Hawkins and vocal by Evelyn Thompson. Ladnier and Joe both solo and Harrison does his bit. It's the best Henderson of the period --- masters 94-97.

"The Mound City Blue Blowers' Nervous Puppies is on Brunswick 3484, not 3784.

"The Six Hottentots' Hurricane is also on Banner 6009 coupled with Nervous Charlie. Also add Regal 8289, Rosy Cheeks and I'm In Love Again."

According to Hot Lips Page, the personnel of Bennie Moten's Kansas City orchestra as given in Discography is correct for the 1932 date at which Moten's Swing, Toby, Lafayette, New Orleans, Blue Room and Milenberg Joys were made,-- except that Delaunay omits a fourth sax man, whose name Page couldn't remember. This band included Page on trumpet, Eddie Barefield on clarinet, and Ben Webster on tenor sax.

NEW RECORDS

(Continued from Page 5)

band playing hasty arrangement instead of improvised blues.

THE QUINTONES (Vo 5172) Fool That I Am--When My Sugar Walks Down The Street. Accompanied by Buck Clayton, trumpet; George Koenig, clarinet; Clark Galehouse, tenor sax; Les Burness, piano; Walter Page, bass; Joe Jones, drums; under the direction of Bunk Ram. A vocal novelty disc, of very little interest in spite of the personnel.

MONKEY JOE and his Music Grinders (Vo 05166) Just Give Some Away -- Carry My Business On. Catch this race record for a good blues singer accompanied by an extraordinary alto sax, piano and guitar.

WALTER DAVIS (BB 8282) Green And Lucky -- Let Me In Your Saddle. An ordinary good blues singer, accompanied by an ordinary good blues piano, in two original blues.

OTHER RELEASES

GLEN GRAY (De 2802)
Blue Rain
Out Of Space

ELLA FITZGERALD (De 2803)
Turn Now
Coochi-Coochi-Coo

JIMMY DORSEY (De2810)
My Prayer
You're The Greatest Discovery

MILLS BROTHERS (De 2804)
Meet Me Tonight In Dreamland
Asleep In The Deep

STUFF SMITH (Vars 8063)
Sam The Vegetable Man
When Paw Was Courtin' Ma

VAN ALEXANDER (Vars 8065)
Angry
In The Mood

JIMMY MUNDY, LEO WATSON OPEN AT ONYX CLUB

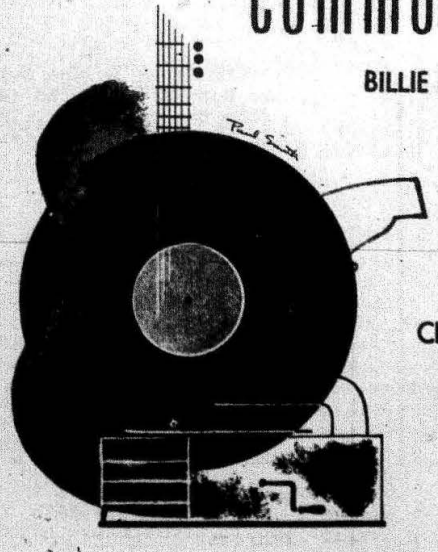
Jimmy Mundy's new band opened the Onyx Club last week after some delay. Leo Watson, scat vocalist, shares billing with the Mundy orchestra while Madeline Green, protege of Benny Goodman, handles the female end of the vocals.

Spot was scheduled to open three weeks ago, but a succession of bad breaks forced postponements. Mundy plays tenor, and does most of the arranging for the band. He was formerly tenor and arranger with Earl Hines, and has arranged for Benny Goodman and Gene Krupa as well.

NOTICE

The editors of Jazz Information regret the delay in the publication of this, their first eight page issue. Planned to appear as usual on Tuesday, this special number was held up by the election holiday. We invite our readers to express their opinion of this enlarged number, so that future issues may be prepared according to their wishes.

COMMODORE RECORDS



BILLIE HOLIDAY and her Orchestra

JESS STACY – Piano Solos

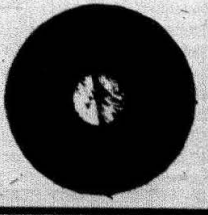
The BUD FREEMAN TRIO

EDDIE CONDON and his Band

CHU BERRY "LITTLE JAZZ" Ensemble

The KANSAS CITY FIVE and SIX

WILLIE "THE LION" SMITH



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HAWKINS TO LEAVE KELLY'S STABLE

Coleman Hawkins, tenor saxophone star now featured with his orchestra at Kelly's Stable, will leave the 51st Street spot before the end of this month. Hawkins will play ballroom engagements with an enlarged band, including Bill Dillard on trumpet.

Both of Harlem's largest ballrooms are dickering for Hawkins' services, and out-of-town spots are being lined up for a tour.

Art Tatum may take over on solo piano at Kelly's, although this remained unsettled at press time, as did the prospect that Billie Holiday will be featured vocalist there upon her return from Washington.

YANCEY SOLOS AVAILABLE SOON

Records by Jim Yancey, legendary blues pianist, which were announced by Solo Art recently, are to be available within two weeks, it was learned by Jazz Information. These are the first sides ever recorded by the man whom William Russell, in "Jazzmen", credits with the creation of the boogie-woogie piano style.

JAZZMEN ABROAD

(Continued from Page 2)

Tony Gerardi, guitar; Harry Barth, bass; John Lucas, drums; Ted Lewis, clarinet, vocal, and general nuisance. Jimmy Dorsey used this trip to its full advantage --- not only did he record some solos with an English rhythm section, but it also served as his honeymoon.

The next section of Mr. Schaap's article, to be published shortly in Jazz Information, will be concerned with American Negro bands and musicians in Europe.

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